

United States Department of the Interior
National Park Service

199

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Tindley Temple United Methodist Church

other names/site number East Calvary United Methodist Church; Calvary United Methodist Church

2. Location

street & number 750-762 S. Broad Street

N/A

not for publication

city or town Philadelphia

N/A

vicinity

state Pennsylvania code PA county Philadelphia code 101 zip code 19146

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

X national statewide local

Andrew McDonald
Signature of certifying official/Title

February 14, 2011

Date

Pennsylvania Historical and Museum Commission

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

☒ entered in the National Register

 determined eligible for the National Register

 determined not eligible for the National Register

 removed from the National Register

 other (explain)

Patricia Andrews
Signature of the Keeper

4/15/2011
Date of Action

Tindley Temple United Methodist Church
Name of Property

Philadelphia, PA
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property

(Check only one box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
<u>1</u>		buildings
		district
		site
		structure
		object
<u>1</u>	<u>0</u>	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

African American Churches of Philadelphia, 1787-1948

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION: religious facility

Current Functions

(Enter categories from instructions.)

RELIGION: religious facility

7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and 20th Century Revivals

Materials

(Enter categories from instructions.)

foundation: Concrete

walls: Brick

Limestone

roof: Asphalt

other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Tindley Temple United Methodist Church is a rectangular plan, masonry building located on the west side of South Broad Street, the principal north-south thoroughfare of central Philadelphia. The building occupies a lot that stretches through to Rosewood Street on the west, in an urban area first built out around the Civil War on the southern perimeter of the present commercial core of Philadelphia's Center City. This portion of the city is characterized by a mix of residential row-house (most three-story) buildings on the surrounding streets except for Broad. On Broad Street, the Tindley Temple stands in an area characterized by low-rise mixed-use construction, with an open parking lot on its immediate north, post-1960s commercial buildings, other institutional buildings, and some rowhouse buildings. The Temple building reflects two campaigns of construction united by a common palette of flat roofs with parapets, brick, and limestone trim: the larger original portion, designed by Ballinger & Company and featuring influences of the Beaux Arts Romanesque and Art Deco styles, was built between 1923 and 1928; and in 1962-3 a school and office portion were added to the south facade of the original church. The main elevation of the building, clad in patterned tan brick and characterized by Romanesque round-arch grouped windows in the original church, faces Broad Street; the secondary elevations on the north and west are treated more simply in red brick. The interior of the church building is dominated by the vast open space of the sanctuary constructed to accommodate 3,200 worshippers and completed in a simple style at substantial scale. The sanctuary is organized in two levels with a large, reinforced concrete balcony. The large scale of such details as the balcony and stair rail and the enormous Möller organ, which takes up most of the south wall, reinforce this feeling. The south wall opens up theatrically at the lower level to an unusually large baptismal pool. Throughout the sanctuary, the vast majority of all of the original materials and furniture survive, including oak pews, stained glass windows (including one that depicts a black Madonna), and massive concrete columns supporting the balcony and the roof truss. These columns retain their abstracted Beaux Arts Romanesque detailing. Original decorative details also survive in the corner stair towers. Relatively minor alterations conducted at the time of the construction of the school addition include the replacement of light fixtures and the insertion or alteration of a partition at the rear (north) of the lower level. The hyphen to the south of the sanctuary, also part of the original construction campaign, houses a small chapel with finishes from the 1960s alteration, the baptismal pool, and two robing rooms. A back stair on the east side of the original building gives access to the organ loft and the east side of the balcony. The basement level of the original church retains its original structural mushroom columns, and the partitions, trim, and institutional kitchen space of its original use for parish outreach and gatherings. The two-story, early 1960s addition is relatively utilitarian in treatment on the interior. The first and second floors, which house offices and classroom spaces, are organized on a single-loaded corridor plan. The basement level is open in plan and houses a community meeting room.

Overall, the Tindley Temple building is in generally good condition. It retains integrity in materials, workmanship, and design throughout, and it retains integrity of location. Individual aspects of the building's urban setting have changed, such as the recent completion of a condominium building on the east side of Broad Street opposite Tindley Temple, but the scale, materials, and density of the surrounding urban fabric remains much as it was at the time of the building's completion. The integrity of the 1920s Ballinger design, materials, and workmanship survive throughout the original building with only minor changes. The church is substantially as Reverend Tindley would have known it; its minor changes have not affected the powerful character of the sanctuary and secondary spaces, including the baptismal pool. The property therefore also retains integrity of feeling and association.

Narrative Description

Setting and Exterior

Tindley Temple (photograph 1) is a rectangular plan, masonry building located on the west side of Broad Street, the principal north-south thoroughfare of central Philadelphia. The building occupies a lot that stretches through to Rosewood Street on the west. It is in an urban area first built out around the Civil War, now on the perimeter of the

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commercial core of Philadelphia's Center City. The physical fabric that surrounds the property reflects several periods of construction and redevelopment, and the mixed uses characteristic of Broad Street: that is, the combination of residential buildings of different scales and periods as well as institutional buildings and commercial properties. While the surrounding buildings are of differing scales, the height of the Tindley Temple represents the maximum average since the demolition of high-rise public house projects formerly located to the east of the property.

The building, which is set back from Broad Street by wide sidewalks typical of this portion of the street, reflects two campaigns of construction. In the first campaign, the reinforced concrete, abstracted Beaux Arts Romanesque/Art Deco style church was designed and built between 1923 and 1928. In the second, a lower, a concrete block, two-story school and office addition in International Style was placed on the southern end of the church in 1962-1963. Minor modifications were made to the original church at the same time. The original church and school addition are united by a common palette of tan brick and limestone trim and rectangular openings, while being clearly differentiated by style. Both the church and the addition have flat roofs with brick parapets rising above them giving the impression of greater height. Additionally, the church has a large gabled clerestory rising from the roof and running north-south longitudinally (photograph 2).

On the main, or eastern elevation facing Broad Street, the main volume of the church (photograph 1) is faced in two-toned buff brick and organized in a symmetrical composition of five bays and two apparent stories corresponding to the lower and balcony levels in the main worship space on the interior of the church itself. The roofline (and thus the parapet) is marked by a discontinuous cornice line recessed behind pilasters between the bays. The level of the balcony is marked by a dentilated string course, and a limestone water table marks the lower portion of the lower level. The two main entrances to the church, occupying the outer bays, feature gabled limestone surrounds with simplified Romanesque engaged columns and a round-arch opening above the door. The southern entrance (photograph 3) is accessed by a concrete ramp added after the original construction. On the lower level, the three central bays feature triplet, round-arch stained glass windows with slightly projecting, limestone impost blocks and limestone sills (photograph 3). On the upper level, above the door, single rectangular windows surmounted by round-arch, patterned brick, blind panels mark stairs on the interior in the outer bays (photographs 1 and 3). These upper-level, outer bay openings also feature engaged columns with decorative imposts and nearly square marble panels below the window opening. The decorative details of the outer bays are continued in the central ones on the upper levels: here triplet window groups are surmounted by round windows. Recessed panels mark the parapet level above the discontinuous cornice. The corner tower bays are further elaborated at the parapet by limestone corner molding and a matching limestone string course.

A recessed hyphen on the south side of the church (photograph 3), containing a chapel, baptismal pool, and robing rooms, connects the main church volume to the addition on the south. The hyphen is lit by two windows with limestone imposts.

The school and administration addition, in a stream-lined International Modern style (photograph 1), pays homage to the original church in its palette of materials: the buff brick and limestone trim already noted, and in the marble panels, here gray, featured in the window units. Overall, the main elevation of the addition is asymmetrically composed, reflecting the internal organization of spaces in a circulation bay on the north (right as one faces the elevation) and a larger bay which contains the office and classroom spaces on the south. The openings throughout are rectilinear. The addition is entered through a single door set within a limestone frame on the first floor of the circulation bay. A rectangular window lighting the interior stair with metal sash and with a bottom awning unit is centered above the doorway. The twelve windows (six above and six below) of the first and second floor in the office and classroom bay are visually organized as a single unit by connecting, slightly projecting limestone frames, and by recessed gray marble panels between the first and second floor units. The basement is lit by six windows in the limestone watertable vertically aligned with the windows of the upper stories. A date stone inscribed "1963" is located to the south of the door on this elevation.

There have been no major changes made to the east main elevation of the building. In addition to the concrete ramp already noted, a cross mounted to the side of the building at the lower level replaced an earlier cross mounted at the upper level perpendicular to the building's main wall (in other words, facing passersby as they travel on Broad Street). Stylistic evidence indicates that the present cross dates to the period of the school and administration building construction (ca. 1962-3).

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The north elevation (photograph 2), facing Fitzwater Street, is mostly clad in red brick except at the eastern end where the cladding of the main elevation is continued around the corner of the building marking the stair connecting the main level to the balcony. The relatively unadorned appearance of this elevation reflects the fact that this side of the building was not visible until the demolition of the adjacent Westminster Presbyterian Church building, originally constructed in the mid-nineteenth century and acquired in 1905 by the congregation that later became Tindley Temple (the congregation used the Westminster building until the completion of Tindley Temple, and demolished it before the 1950s; the congregation no longer owns this vacant lot). As noted, the gabled clerestory over the sanctuary is clearly visible on this elevation of the church. The main decorative feature of this side of the building consists of the arched corbeling that marks the slight projection of the central portion of the building below the gable. Two soldier courses of brick mark the lintel and sill level of the window openings, and the windows feature limestone sills. The lower level is penetrated by five evenly spaced, round-arched doorways with paneled, two-leaf wooden doors and leaded glass windows within the arch. The upper level is fenestrated by paired windows flanking the central, projecting section, and triplet windows under the gable. The only significant change to this elevation since construction is the closure of a former opening between these triplets in conjunction with changes to the organ on the interior.

The rear, or west elevation, facing Rosewood Street (photograph 4), is similarly utilitarian in detail and also clad in red brick. The original church on the north and the addition on the south can be differentiated by the slightly lighter brick of the addition. The fenestration pattern on the upper level of the church is the same as that on the east elevation, and the decorative details of the soldier courses and limestone sills of the north elevation are continued on this portion of the church. The opening pattern on the lower level also repeats the pattern of the north elevation, with five round-arch doorways. As on the east elevation, the hyphen is visible, with two windows as on the other elevation. Also evident on this elevation is the infill of the addition above the hyphen on this side of the building. The addition is fenestrated similarly to its east elevation, with a group of six windows with metal windows on each floor in the southern bay and single windows in the northern bay.

Interior

The interior organization of the original church consists of the main sanctuary (photographs 5-7), which takes up the vast majority of the area of the building, and the hyphen on the south. As noted, the sanctuary is in two levels – a lower level and balcony – with stairs in all four corners (photographs 8-11). The interior rises to a wood, clerestory truss which enables the large open space of the main sanctuary. The two sets of stairs on the south are open (photographs 8, 9). The stairs on the north end of the space are enclosed in towers, which retain their original details including their oak doors and original cast metal and wood railing (photographs 10, 11). On the south side of the sanctuary, enclosed entry vestibules under the stairs give access from the exterior doors in those corners of the original building. In the southwest corner of the sanctuary is the space used as an office by Reverend Charles A. Tindley (photograph 12), in which furniture, books, and furnishings have been installed to interpret it as such. The massive, multi-tiered, reinforced concrete balcony is located on all but the south side of the space, and the south, pulpit wall of the space is dominated by the M. P. Möller organ, whose pipes occupy most of the wall surface (photograph 7). A curtain at the rear of the pulpit dais covers the opening in the paneling that connects the sanctuary to the baptismal pool (photograph 13). Here, folding panels open into recesses in the wall behind and the portion of the floor immediately in front of the pool can be removed.

Although the balcony itself frames the lower space in a rectilinear fashion, the seating on both levels is centrally planned, radiating from the semi-circular pulpit dais fronting the south wall, which in turn is fronted by a semicircular oak communion rail supported on brass brackets (photograph 14). Overall, the sanctuary is characterized by the relative simplicity of its decorative detail and in its generally large scale emphasized by the height and open span of the space, the scale of individual elements, including the oversized brass balcony and stair rails (see photographs 7, 8, 9) and the relative abstraction of its surfaces and materials.

The predominant materials are white plaster wall surfaces, dark-finished wood (mostly oak), and brass details, including the muscular balcony and stair railings. Because of the relative simplicity of the surfaces, the sheer quantity of seating needed to accommodate the large congregation during Reverend Tindley's lifetime, and the scale of the organ, the overall impression of the space is of a direct, almost raw power, although the sparseness of the space is also reminiscent of an auditorium or theater space, thus appropriately foregrounding the liturgical importance of music at Tindley Temple, an impression reinforced by the prominent display of the organ on the south wall. Original seating, altar, and pulpit furniture survive throughout, with the exception of the replacement

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light fixtures throughout, ceiling fans, and a partition, segmental-arched in plan, inserted across most of the north end of the building to create a narthex/vestibule space (photograph 15). Visual evidence indicates this partition was altered, or more likely inserted, at the same time that the school and administration addition was constructed in the early 1960s, and at the same time that the light fixtures were replaced in the sanctuary and the current tile floor throughout the lower level (photograph 16) was installed. Relatively minor alterations also include the insertion of a sound booth at the southeast wall of the balcony and a replaced organ console (although not the platform around it) also located on the balcony (photograph 6).

Although decorative ornament in the room is relatively sparse, it is not absent. Stained glass windows, primarily located on the east and west elevations, and which include a depiction of a black Madonna (photograph 17), constitute the most notably colorful features of the church space. Romanesque floral decoration can be found in the pew ends (photograph 18). Decoration can also be found in the massive reinforced concrete columns in the simplified Beaux Arts Romanesque/Art Deco style of those on the exterior that support the balcony and clerestory truss (photographs 19).

To the south of the sanctuary in the hyphen of the original church are located the chapel on the east (photograph 20), a rear stair to the sanctuary and organ to the west of the chapel (photograph 21), and two robing rooms (photographs 22, 23, 25) flanking the centrally placed baptismal pool which is accessed by a corridor connecting the robing rooms and providing two entry stairs down into the pool (photographs 13, 22-24). The chapel's current wood paneled appearance dates to the early 1960s alterations. Both the robing rooms and the baptismal pool retain their original details and finishes, which include wood changing compartment doors in the robing rooms, white tile and brass railings in the baptismal pool, removable panels in the floor of the pulpit dais, and doors in the screen between the sanctuary and the baptismal pool that open to fold back into recesses in the wall (photograph 13).

The basement level of the original church houses a large institutional kitchen on the north side and eating/gathering space that fills most of the space with smaller storage/ meeting rooms on the east (photograph 26). Reinforced concrete mushroom columns indicate the substantial load of the building above. Although kitchen equipment has been replaced, as have the light fixtures, the configuration of partitions and trim throughout date to the original construction.

The interior of the 1960s addition is even more simply treated than the main church. From Broad Street, the addition is entered through a double, multi-light wooden door which gives direct access to its main stair (photographs 27, 28). Immediately to the north of this entry, the main access to the original church gives entry to a small corridor in the hyphen. The addition is organized on a single-loaded corridor plan by a concrete masonry unit partition on the first and second floors (photograph 29), with offices and classroom spaces on the south. Another community space occupies the basement level (photograph 30), where a door on the eastern end of the corridor opens into the basement community room of the original building. Dropped ceilings are found throughout the addition.

Overall, the Tindley Temple building is in generally good condition. It retains integrity throughout, obviously retaining integrity of location. Individual aspects of the building's urban setting have changed, such as the recent completion of a condominium building on the east side of Broad Street opposite Tindley Temple, but the scale, materials, and density of the surrounding urban fabric remains much as it was at the time of the buildings completion. The integrity of the 1920s Ballinger design, materials, and workmanship survive throughout the original building with only relatively minor changes as noted. The 1960s addition does not detract from the original church's exterior appearance, and the impact on the interior was minimal. The church is substantially as Reverend Tindley would have known it; its minor changes have not affected the powerful character of the sanctuary and secondary spaces, including the important baptismal pool. The property also retains integrity of feeling and association.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☒ B Property is associated with the lives of persons significant in our past.
- ☐ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☒ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Ethnic Heritage

Social History

Period of Significance

1924-1933

Significant Dates

1928, 1933

Significant Person

(Complete only if Criterion B is marked above.)

Tindley, Charles Albert

Cultural Affiliation

N/A

Architect/Builder

Ballinger Company

Ballinger, Walter F.

Robert E. Lamb Company, contractor

Fink, A. Hensel

John S. McQuade Company, contractor

Period of Significance (justification)

The period of significance, 1924-1933, spans from the beginning of construction of the building to the death of Reverend Charles Albert Tindley, thus corresponding the time when the property was associated with Dr. Tindley's leadership of the church and an important influence in Philadelphia and national African-American communities.

Criteria Considerations (explanation, if necessary)

While Tindley Temple United Methodist Church is owned by a religious institution and used for religious purposes, its significance derives from its place within the historic context of African American Churches in Philadelphia in regard to an individual, Reverend Charles Albert Tindley.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Tindley Temple United Methodist Church meets the registration requirements established in the African American Churches of Philadelphia Multiple Property Documentation Form (MPDF) for properties significant under Criterion B. It does so for its association with the Reverend Charles Albert Tindley (ca. 1851-1933).¹ Tindley is the minister for whom the church is named, and was an important leader in the Philadelphia African-American religious community during this period (see Section E, MPDF, pp. 30, 35). Tindley Temple is the material manifestation of the Tindley's achievements and interests within the context "A Changing Role, 1916-1929," and thus appropriately illustrates his significance under this cover. The period of significance begins in 1924, when construction of the church began, and ends in 1933 with Tindley's death.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Tindley Temple appropriately fits within the Context "A Changing Role, 1916-1929" included in the African American Churches of Philadelphia Multiple Property Documentation Form. As noted in the MPDF, "The period between 1916 and 1929 represents a time of change in the role of the African American church in Philadelphia, in which churches shifted from primarily serving the spiritual needs of their congregations and meeting the physical needs of individual members, to adopting bold social programs and serving as centers of political organization for the wider black community." In this period, a number of charismatic figures emerged from the community when "with more influence, many ministers became social as well as religious leaders." Tindley stood out as a leader among leaders within this context, as the prodigious growth in his congregation (from less than 200 to a reported 10,000) and his national visibility and activism demonstrates.

Within this historic context, the pulpit was used by these leaders, (including Tindley), as a forum not only for religious messages, but also for social ones, and the church became a base for social change. As biographer Ralph H. Jones makes clear, Tindley's ministry to Philadelphia's African American community, particularly those arriving in Philadelphia during the Great Migration, combined the charismatic preaching and singing of the word of God with feeding and housing the needy, training for literacy and job skills, and providing financial assistance toward home ownership.² As Bernice Johnson Reagon characterizes it, Tindley's ministry and church:

became a major vehicle for shaping the urban community experience of [his] congregants. The experience was of spiritual and moral guidance, emotional and practical support. Members were counseled on ways to survive in an urban setting, on economic, educational, and political directions and issues.³

Above all, Tindley was a shining example of a successful life within Philadelphia's urban society for African-Americans arriving from the south, particularly those that came from the Delmarva peninsula where Tindley had been raised in poverty and later returned to begin his career in the ministry.⁴

A representative example of Tindley's mingling of religion and social activism in his public persona is found in an address given in 1917 in the Olympia Theater in Philadelphia on the occasion of the 100th anniversary of the birth of Frederick Douglass, who is characterized in an account of the address published in the *Chicago Defender* as a "champion of human rights." In it, Tindley "aroused 5,000 people to a high pitch of patriotic fervor Time and again the pastor . . . was interrupted in his speech by the outbursts of applause, this

¹ Sources differ on Tindley's birth year. 1851 is recorded by his son, E. T. Tindley, in his book *The Prince of Colored Preachers: The Remarkable Story of Charles Albert Tindley of Philadelphia, Pennsylvania* (Privately printed, 1942), p. 7.

² Ralph H. Jones, *Charles Albert Tindley: Prince of Preachers* (Nashville: Abingdon, 1982), p. 38, and Chapter 5.

³ Bernice Johnson Reagon, "Searching for Tindley" in Reagon, ed., *We'll Understand It Better By and By* (Washington: Smithsonian Institution Press, 1992), p. 41.

⁴ Jones, *Charles Albert Tindley: Prince of Preachers*, p. 38.

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being especially true when he likened Fred Douglass with the greatest Americans.⁵ The close relationship between social and religious messages in his sermons (given at several services on Sundays in the Tindley Temple building to accommodate the size of the congregation) was recalled soon after his death. In this anecdote, social justice messages of empowerment and overcoming adversity are as clear as faith in God:

His ability to get his religion down to very simple terms in an artistic-poetic way gave him his greatest influence among his followers. Characteristic of this was his sermon on "A Match," in which he began with an apology for having selected such an apparently trivial subject and ended with an eloquent peroration in which, after pointing to Galileo as one of God's great matches and referring to the manner in which Edison, Marconi and Morse had helped to illuminate the world, he pictured the world as "God's Match Box," and all its inhabitants matches that some day might light their fellow men onward. "I am one of God's Matches," he would say, "and I have known trouble, plenty of it, heaps of it, but you can only strike matches on the rough side of the box and trouble is the rough side of 'God's Match Box,' and you can't light your light until you have known trouble."⁶

This combination of religious and social justice activism is also epitomized by the account of the 69th Annual Delaware Conference meeting of April, 1932, which was held at Tindley Temple (the Delaware Conference of the Methodist Episcopal Church was an African-American organization that had been founded in the John Wesley Methodist Church in 1864). The "Official Journal" of the conference featured a picture of the completed church and a portrait of Reverend Tindley in its opening pages. The congregation, under Tindley's leadership, was noted as "recognizing its strategic position in the success or failure of the district and the church."⁷ The *Chicago Defender* reported on the proceedings of the conference: "mob rule and lynch law occupied as prominent a place as did the material laxity and spiritual lethargy affecting the mother church. . . . The church was asked to assume the lead in fighting segregation and criminal injustice every place where it raised its head."⁸

The degree to which Tindley's professional religious life was seen as political is also recorded by Ralph Jones: "Tindley was . . . looked upon as a voice of black folk from a different Methodist [as opposed to AME] that must be heard. [His] opinion and advice were sought by top political figures to the extent that his word so heavily swayed decisions affecting Pennsylvania's blacks that he earned the unsought title of political king-maker."⁹

As noted in the MPDF, "in the midst of the roaring twenties and the height of the Great Migration, the new [Tindley Temple] building stood as a monument to African American achievement." More specifically, it stood (and still stands today) as a monument to the religious and social achievements of the Reverend Tindley in Philadelphia within the context of the period between World War I and the Great Depression. His substantial congregation clearly understood the building as the site that best expressed his significance through its official renaming in 1927, changing its identity from East Calvary Methodist to Tindley Temple.

The Tindley Temple is unlikely to be the only property that might appropriately illustrate Reverend Tindley's many lifetime achievements. For example, his early rise to prominence within the all African-American Delaware Conference would be illustrated by properties in Maryland and Delaware associated with this achievement, particularly the church properties such as Ezion Methodist Church in Wilmington, Delaware. His achievement in authoring pioneering gospel hymns in the first decade of the twentieth century is of national significance. This achievement is not directly associated with, and thus not appropriately illustrated by the Tindley Temple property, since the building post-dates this period. Indeed, the precise location of his writing is apparently undocumented, but is most likely to be illustrated by his home, the church parsonage located at 1509 Christian Street in Philadelphia.¹⁰ However, as the physical manifestation of the Reverend Tindley's

⁵ "Pennsylvania," *Chicago Defender* 3 March 1917, p. 2.

⁶ "Men and Things," p. 11.

⁷ "Official Journal, Sixty-ninth Session, 1932, Delaware Conference, Methodist Episcopal Church," Tindley Temple Archives.

⁸ Ralph H. Jones, "M.E. Church Meets in 69th Annual Delaware Conference," *Chicago Defender* 16 April 1932, p. 2.

⁹ Jones, *Charles Albert Tindley*, 40-41.

¹⁰ Telephone interview with Dr. Shirley Turpin-Parham, Tindley Temple congregant and professor emeritus, Cheyney

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leadership within the context of the history of African-American churches in Philadelphia between 1916 and 1929, the Tindley Temple is eligible under Criterion B for its association with this key figure.

Developmental history/additional historic context information (if appropriate)

The congregation that would become the Tindley Temple United Methodist Church arose, like several other congregations, from "Mother" Zoar Methodist Episcopal Church in the late 1830s (see African-American Churches in Philadelphia MPDF, Section E, p. 7) as the African American community grew in the early nineteenth century. Zoar, the third African-American congregation to be established in Philadelphia, began in 1794 as a mission from St. George's Methodist Church and purchased a property in the Northern Liberties neighborhood in 1796. In the following decades, as the city's African-American community grew in the city's 7th Ward (the area south of South Street) other Methodist congregations were established in this portion of the city, although whether these were formal missions from "Mother" Zoar is unclear (Zoar itself technically remained a mission from St. George's until it was individually chartered in 1837). One group of African American Methodists began worshipping together in their homes on Rodman, Locust, South, Lombard and Bainbridge streets, presumably in the general vicinity of South 8th Street, because "the walk to Zoar for south Philadelphia members became too taxing."¹¹ According to a congregational history, this group acquired a small building on Bainbridge Street (then called Shippen) just east of South 8th Street in 1837.¹² Providing slightly different information, the Reverend William T. Catto reported in 1857 that John Wesley Methodist Episcopal Church, the name chosen by the group, was established in 1844. Rev. Catto further related that the original building was made of brick, 23 feet by 45 feet, and had a capacity of 200 seats (see MPDF, Table 2). He also noted that the congregation, led by the Reverend George Valentine, had 100 members.¹³

During the period following the Civil War, in which the African American population in Philadelphia grew at an unprecedented rate, the John Wesley congregation sought a new home. At the end of 1882, they signed an agreement to purchase a larger building from the Eighth United Presbyterian Church congregation further west on Bainbridge Street near 12th.¹⁴ After the congregation moved, it became known as the Bainbridge Street Methodist Church.

Pastor Charles Albert Tindley was born into slavery in Berlin, Maryland, in 1851, and was "held in slavery" as a boy by a man named Joseph Briddell in Genesee, Maryland.¹⁵ His mother Hester died when he was two and he was "hired out" as a young boy by his father.¹⁶ According to multiple accounts, including obituaries and Tindley's son, he taught himself to read using "bits of old newspapers" with the assistance of a "young white lad about his age."¹⁷ He went on from newspapers to the Bible, and formed the resolve to continue to improve

University, 14 December 2010.

¹¹ Jones, *Charles Albert Tindley*, p. 25.

¹² "History of Tindley Temple United Methodist Church," Service of Celebration and Dedication Program, 14 September 2002, Tindley Temple United Methodist Church Archives (hereafter Tindley Archives), n.p., documents the acquisition of this building at this date.

¹³ William T. Catto, *A Semi-Centenary Discourse*. . . (Philadelphia: Joseph M. Wilson, 1857), 120. The measurements of the building suggest that it was on the south side of the street near the middle of the block, where lots are approximately 23 feet in width as per the City of Philadelphia's Department of Records. It might be noted that Ralph Jones asserts that the congregation built its own house of worship at 8th and Bainbridge, but not until 1864 (Jones, *Charles Albert Tindley*, p. 25). Given Catto's more contemporary account, this seems unlikely to be accurate, although it might reflect a campaign of renovation at the property.

¹⁴ This agreement, dated 19 December 1882, is preserved in the Tindley Temple Archives. The agreed purchase price was \$8000.

¹⁵ E. T. Tindley, *The Prince of Colored Preachers*, p. 7. It should be noted that Bernice Johnson Reagon questions whether Tindley was in fact born a slave based on the fact that his mother's ancestor had purchased his freedom and that when she died, he was taken in by an aunt and therefore claimed free status. See Bernice Johnson Reagon, "Searching for Tindley" in Reagon, ed., *We'll Understand It Better By and By* (Washington: Smithsonian Institution Press, 1992), p. 41.

¹⁶ "Men and Things," *Chicago Defender* 12 August 1933, p. 11.

¹⁷ E. T. Tindley, *The Prince of Colored Preachers*, p. 7.

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himself and his lot in life. He married Anna Daisy Henry at the age of seventeen. Tindley left the Eastern Shore of Maryland and came to Philadelphia in 1875, where he found work as a "hod carrier" for a building contractor and first became associated with the Bainbridge Street Methodist Church as its janitor.¹⁸

Tindley went on from serving as a janitor for the Bainbridge Street Methodist Church to become a sexton. After preparing for the ministry (mostly through correspondence courses) he was admitted to the Delaware Conference of the Methodist Episcopal Church on a trial basis in 1885. Tindley served congregations in Cape May, New Jersey, and Odessa, Delaware, and returned to Maryland's Eastern Shore as a preacher for several different churches in the late 1880s and early 1890s. At the end of this period, he had developed a substantial reputation as a "tall, lanky, silver-tongued pulpit orator."¹⁹

Tindley's stature within the Delaware conference had risen to the point where was named Presiding Elder in 1896, although he left this supervisory position to return to the pastorate at Ezion M.E. Church in Wilmington, Delaware.²⁰ After five years in Wilmington, Tindley returned as pastor to his former Philadelphia congregation in 1902.

Not long after his return, Tindley led his congregation in a bold and controversial move about 1905 to a highly visible location on Broad Street. As his son later related, "the members of the board of Trustees [of the congregation] were not in harmony with his move, knowing that Broad Street was one of the main streets in Philadelphia and that heretofore, no other Colored church had ever been on that street." Again, the congregation purchased a former Presbyterian church. The Westminster Presbyterian Church, built ca. 1860, stood on the southwest corner of South Broad and Fitzwater streets.²¹ The import of the decision to move to Broad Street is characterized by Ralph Jones, although it might be noted that Tindley's congregation was hardly unique in purchasing a house of worship from a white church:

All Philadelphia talked about Charles Albert Tindley, the powerful black preacher who bought a white congregation's church. Many whites viewed this as pretentious of blacks to buy property on Broad Street, the most important residential thoroughfare in the city. Blacks were jubilant, as this was the first significant break out of the Negro/Italian ghetto on a large scale.²²

After its move to Broad Street, the Bainbridge Street Methodist Church changed its name (in 1907) to the Calvary Methodist Episcopal Church, but changed it again to the East Calvary Methodist Church in 1914 as a result of a claim by another Philadelphia white congregation with the same name.²³

Beginning in 1901, Reverend Tindley began publishing the ground-breaking gospel hymns for which he has become known and which remain gospel standards, although there is apparently no clear record of when or where he composed the music itself.²⁴ These hymns include "What are they doing in Heaven" (published in 1901), "The Storm is Passing Over" (1905), and "Stand by Me" (1905).²⁵

The role of African American gospel music has been characterized by Joyce Jackson as "an important part of the community's aesthetic expression and . . . a synthesis of music, dance, poetry, and drama distilled into a unified whole. Gospel music also represents a strong link to African roots in both subtle and sometimes

¹⁸ E. T. Tindley, *The Prince of Colored Preachers*, p. 10, Jones, *Charles Albert Tindley*, p. 14.

¹⁹ E. T. Tindley, *The Prince of Colored Preachers*, p. 16.

²⁰ E. T. Tindley, *The Prince of Colored Preachers*, pp. 7-16.

²¹ "History of Tindley Temple United Methodist Church," Service of Celebration and Dedication Program, 14 September 2002, Tindley Temple United Methodist Church Archives (hereafter Tindley Archives), n.p. The appearance of the Westminster building is recorded in William P. White and William H. Scott, *Presbyterian Church in Philadelphia, A Camera and Pen Sketch of Each Presbyterian Church and Institution in the City* (Philadelphia: Allen Lane & Scott, 1895), p. 96.

²² Jones, *Charles Albert Tindley*, p. 38.

²³ "History of Tindley Temple."

²⁴ Horace Clarence Boyer, "Charles Albert Tindley: Progenitor of Black-American Gospel Music," *The Black Perspective in Music* 11, No. 2 (Autumn, 1983): 110.

²⁵ Ibid. See Boyer, Appendix (131-132) for a chronology of Tindley's published songs.

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obvious ways."²⁶ Jackson goes on to assert that "While gospel music is strongly entrenched in the African 'folk church' tradition, it also attracts many who identify as much with its expression of African American values, aesthetics, and life experiences as with its expression of religion. Participants in the tradition, with varying degrees of expertise and from a wide range of ages, denominational affiliations, and geographic locales, readily articulate its significance in the African American community."²⁷

Jackson and other commentators and scholars on the history of gospel music situate Reverend Tindley in a central and crucial role in the development of the African American gospel tradition. In documenting "gospel's first period," Jackson records that "Reverend Charles A. Tindley, renowned during his lifetime as an eloquent Methodist minister, is credited with being the first African American to compose (both music and words) and publish the new genre of African American religious song."²⁸ Horace Boyer asserts that gospel writers of the generation after Tindley paid homage to him "because he was the first black composer to recognize the validity and potential of sacred songs characterized by simple—almost predictable—melodies, harmonies, rhythms, and messages which dealt forthrightly with such subjects as the joys, trials, and tribulations of living a Christian life in the twentieth century as well as the rewards of heaven." Boyer goes on to note that "Tindley's songs used the musical and verbal language of the poor, struggling, often illiterate black Christian at the turn of [the twentieth] century."²⁹ Part of this ability to understand the situation of these people was certainly the circumstances of Tindley's early life as the illiterate son of rural slaves who taught himself to read.³⁰ Horace Boyer elaborates this point by noting that "Tindley not only was a good composer, he was unique. He knew his Bible and could translate its archaic language into the sort, picturesque, and sonorous language of his people, and ultimately of all people." Boyer goes on to observe that "Tindley was an extraordinary story teller; he told his stories in simple and direct melodies, using harmonies that did not overpower the simplicity of his messages. Above all, he left the spaces necessary for gospel singers to become engrossed in their singing."³¹

Not only did Tindley author this music, he also published it. By 1916 he had formed the Paradise Publishing Company with two of his sons and three others, running this out of his house and the church's offices.³² Eventually, Tindley published some 46 gospel songs which have been catalogued by Boyer.³³ Boyer identifies nearly one quarter of these as a "gospel standard." Although not identified as among these, Tindley's "I'll Overcome Some Day," published in 1901, has been credited by numerous commentators as the basis for the Civil Rights anthem "We Shall Overcome (Some Day)."³⁴

His charismatic leadership of the Philadelphia African-American community and of his congregation resulted in the growth of its size from a purported 130 members at the beginning of his pastorate to 10,000 by the 1920s. Much of this growth can be credited to Tindley's draw among migrants, who, like him, had left the Delmarva

²⁶ Joyce Marie Jackson, "The Changing Nature of Gospel Music: A Southern Case Study," *African American Review* 29, no. 2 (Summer 1995): 185.

²⁷ Ibid.

²⁸ Jackson, "Changing Nature of Gospel Music": 189.

²⁹ Horace Clarence Boyer, "Charles Albert Tindley: Progenitor of Black-American Gospel Music," *The Black Perspective in Music* 11, no. 2 (Autumn 1983): 104.

³⁰ Virtually all biographical sources on Tindley justly dwell on the point of the contrast between his humble beginnings and his accomplishments, and also assert that he was an autodidact and taught himself to read by studying scraps of newspapers and later the bible, although one might hypothesize that he had at least been taught some rudiments of the alphabet in order to be able to do this. Tindley eventually amassed a vast library consisting of books on a wide variety of subjects and learned a number of foreign languages.

³¹ Boyer, "Charles Albert Tindley": 128.

³² Boyer, "Charles Albert Tindley": 110.

³³ Boyer, "Charles Albert Tindley": 131.

³⁴ See, for example, Melinda E. Weekes, "This House, This Music: Exploring the Interdependent Interpretive Relationship between the Contemporary Black Church and Contemporary Gospel Music," *Black Music Research Journal* 25, No. 1/2 (Spring - Fall, 2005): 48. The enduring importance of Tindley's music can be gauged, for example, not only in the African American community but outside it, in the number of videos of choir performances of his songs on YouTube.com, particularly "the Storm is Passing Over."

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peninsula for Philadelphia.³⁵ This figure was reported as one of the largest Methodist congregations in the United States, black or white.³⁶ During the period after World War I, Tindley also was a leader in the new political activism that became a hallmark of the African-American community in Philadelphia between the war and the Great Depression. Among Tindley's activities was the founding, in 1912, of "the Second Emancipation League, a non-denominational organization for Christian women that endorsed women's suffrage and aimed to improved the lives of black women in the greater Philadelphia area" (See MPDF, Section E).

Reverend Tindley's "renown" as an "eloquent Methodist minister" was also national. This renown is particularly important because his leadership and significance was recognized not only within the African American community but in larger religious circles, particularly white Methodist ones. Not surprisingly, Tindley's significance as an extraordinarily important and gifted clergyman was most often noticed within the African American community, particularly as a model for African American cultural success. For example, in refuting H. L. Mencken's 1927 "slur," that the "colored pastor" has led the race since the Civil War . . . and has made a dreadful botch of it," the Reverend John W. Robinson dwelled on the success in leadership represented by Tindley's "largest membership enrollment of any Methodist Episcopal church in America."³⁷ The broader national recognition of Tindley's leadership is documented more obliquely in the "white" press. In 1924, the Methodist general conference, attended by both African American and white conferences (including the Delaware Conference of the former category of which Tindley was a leader) met in Springfield, Massachusetts to debate the question of re-unification of the Methodist Episcopal Church North and the Methodist Episcopal Church South. These bodies had split at the time of the Civil War over a slavery-related question, with respect to a bishop who retained the slaves left to his wife. It seems highly significant, although not commented upon, that Reverend Tindley was one of two African American clergymen who seconded the motion to re-unify the two bodies, which was passed to great acclaim.³⁸ In the reporting on the integrated Methodist Camp Meeting of July, 1926, the recognition of Reverend Tindley's significance is again strongly suggested. In a series of articles in the *Chicago Daily Tribune*, the Rev. W. B. Norton announced Tindley's sermons of July 18th afternoon and evening, and the performance by "colored singers" of "spirituals."³⁹ Following Tindley's sermons, Reverend Norton, describing Tindley as "a colored preacher who has come to the pastorate of the largest colored church in the denomination," recounted that Tindley "aroused intense enthusiasm. He stirred ministers and church members to hearty amens and frequent applause. At the close of the sermon the outburst was so long continued as to amount almost to an ovation."⁴⁰

Because of its prodigious growth under Tindley's leadership, the East Calvary congregation took the relatively unusual (although not unique) step of commissioning its own building and a design from an architect. While approximately sixteen of the larger and wealthier African-American congregations in Philadelphia in the late nineteenth and early twentieth centuries were able to do this as well (see "Rise to Prominence," MPDF Section E), many, if not most congregations in the city continued to acquire church buildings either from white congregations or from other African-American ones as Tindley's congregation had done earlier in its history.

Through an introduction from John Wanamaker, a Tindley ally, the firm of Ballinger & Company was contracted in 1923 to design a new church and a building permit was issued in the fall of that year.⁴¹ Ballinger & Company was one of the dominant architectural and engineering firms of the Philadelphia area during the period, and remains in business today. Ballinger & Company was led at the time of the Tindley Temple commission by architect and engineer Walter F. Ballinger (1867-1924), who established the firm in 1920 when he bought out the interests of his then partner Emile G. Perrot in the firm of Ballinger & Perrot (fl. 1901-1920).

³⁵ Reagon, "Searching for Tindley," p. 41; Jones, *Charles Albert Tindley*, p. 38.

³⁶ Rev. John W. Robinson, "Race has Made Greatest Progress under Preacher Leadership," *Pittsburgh Courier* 6 August 1927, p. 5.

³⁷ Robinson, "Race has Made Greatest Progress under Preacher Leadership."

³⁸ "Methodists Vote for Church Union," *New York Times*, 8 May 1924. The other was the Rev. W. A. Hughes.

³⁹ Rev. W. B. Norton, "Brennan Rapped at Methodist Camp Meeting," *Chicago Daily Tribune*, 18 July 1926, p. 14.

⁴⁰ Norton, "Cheers Acclaim Colored Pastor at Des Plaines: Record Crowd Hears Old Time Sermon," *Chicago Daily Tribune*, 19 July 1926, p. 17.

⁴¹ Regarding Wanamaker's involvement, which included guidance on financing the project, see Jones, *Charles Albert Tindley*, pp. 98-103. Tindley Temple file, Philadelphia Historical Commission, Philadelphia.

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Ballinger's partnership with Perrot had been preceded by one with Edward M. Hales, who had founded the successful firm of Geissinger & Hales, which had been established in 1887 as both an architectural and engineering firm. The work of the Ballinger firm ranged across a wide variety of building types at the time of the construction of what was called at the time of the commission the East Calvary Methodist Church. The Ballinger work included industrial, commercial, residential, and institutional projects; their largest contemporary project was probably the Atwater Kent factory near East Falls in Philadelphia. Ballinger himself had been trained in architecture and engineering at the Drexel Institute of Philadelphia (later Drexel University). Ballinger was an inventor of the "super-span saw tooth roof," which, in simple terms, consisted of a steel truss design that would allow for an uninterrupted open space in a factory building of a width up to 100 feet.⁴²

Although the East Calvary Church commission, first announced in the *Philadelphia Real Estate Record and Builders' Guide* on June 27, 1923 and permitted by the City of Philadelphia in October of that year,⁴³ was unusual for the firm, Ballinger's industrial credentials were essential for the needs of the project. The reinforced concrete structure of the building was key to the program of accommodating literally thousands of worshippers in the church for Reverend Tindley's services, as well as the massive organ in the building and its weight. The roof trusses, based on the firm's experience in creating clear-span factory spaces, allowed for an uninterrupted, open auditorium, which served the purpose of the Reverend Tindley's music and the theatrical nature of worship within the church. The muscular strength of the building's details throughout further reinforce the feeling of the space as a powerful, theatrical house of worship.

The name of the congregation was legally changed in 1927 to Tindley Temple, and the new house of worship was dedicated in 1928.⁴⁴ The former Westminster Presbyterian Church was demolished as planned by the congregation not long after the new building was dedicated.⁴⁵

Charles A. Tindley died in Philadelphia as a result of gangrene following a foot injury in 1933.⁴⁶ Since Tindley's death, the main physical change to the church property occurred with the construction of a 1962-3 addition on the south side of the original church designed by architect A. Hensel Fink, with John S. McQuade Company serving as contractors.⁴⁷ The addition testifies to the continuing strength and social mission of the congregation (and its size and importance in the city) into the early 1960s.

Not long after the completion of this part of the property's physical plant, however, a substantial social change occurred that has affected Tindley Temple profoundly. Specifically, in 1964-5, one hundred years after it was formed as an African-American organization, the Delaware Conference was dissolved and absorbed with its formerly all-white counterpart as a desegregation effort. This decision took place in Tindley Temple, "the same church in which [the Delaware Conference] was organized in 1864 when it was John Wesley Church."⁴⁸ Although this merger was intended to meet social justice ends, it had a quite different effect on many congregation members, who felt they had been subsumed and had lost their identity as part of a strong and important African-American organization. Many left the congregation and even the denomination.⁴⁹ This departure, along with the general loss of population and jobs in Philadelphia in the latter twentieth century, has led to the substantial decrease in the size of the Tindley Temple congregation. The remaining membership, however, remains rightly proud of their exceptionally significant cultural heritage.

⁴² "Ballinger, Walter F.," in John William Leonard, *Who's Who in Engineering, 1922-1923* (New York: John William Leonard, 1922), 94 and Ballinger Company Advertisement, *System* 39, no. 2 (February 1922): 246.

⁴³ *Philadelphia Real Estate Record and Builders' Guide* 38, no. 26, 27 June 1923; Tindley Temple files, Philadelphia Historical Commission.

⁴⁴ "History of Tindley Temple."

⁴⁵ Interview with Dr. Parham.

⁴⁶ "Dr. Charles A. Tindley Succumbs to Gangrene," *The New York Amsterdam News* 2 August 1933, p. 3.

⁴⁷ Tindley Temple file, Philadelphia Historical Commission, Philadelphia.

⁴⁸ Jones, *Charles Albert Tindley*, p. 144.

⁴⁹ Interview with Dr. Parham.

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Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been requested)
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☒ Other

Name of repository: Philadelphia Historical Commission

Historic Resources Survey Number (if assigned): NA

10. Geographical Data

Acreage of Property Less than 1 acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

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Zone Easting Northing

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Verbal Boundary Description (Describe the boundaries of the property.)

Beginning at a point approximately at the western edge of South Broad Street 100 feet south of the southwest corner of the intersection of South Broad Street and Fitzwater Street, continuing 140 feet southwest along the edge of South Broad Street to a point, then continuing approximately 150 feet at a right angle to the edge of South Broad Street to a point in the eastern edge of Rosewood Street, then continuing approximately 140 feet northeast along the eastern edge of Rosewood street to a point parallel with the beginning point, then continuing southeast in a line parallel approximately 150 feet to the point of beginning. The boundary corresponds to Philadelphia tax parcels 006S1-0043; 0006S1-0750; 006S1-0044; 006S1-0020; 006S1-0029; 006S1-0031; 006S1-0225.

Boundary Justification (Explain why the boundaries were selected.)

This boundary corresponds to the limits of the Tindley Temple United Methodist Church property, including adjacent sidewalks and a walkway on the north side of the building. The site of the former adjacent church building, now demolished, does not contribute to the significance of the Tindley Temple and is no longer owned by the congregation. It is thus excluded from the boundary.

11. Form Prepared By

name/title Emily T. Cooperman, Ph.D.

organization ARCH Preservation Consulting

date 11/12/2010

street & number 217 E. Evergreen Ave.

telephone (267) 226-9145

city or town Philadelphia

state PA

zip code 19118

e-mail Archpreservation@comcast.net

Photo Identification List

Tindley Temple United Methodist Church, Philadelphia, PA

Photographer: Emily T. Cooperman

Date: March and April, 2010, as noted below

Location: Original digital files available at the office of ARCH Preservation Consulting, 217 E. Evergreen Ave., Philadelphia, PA 19118

Specs: Photographs printed on HPP Premium Plus Photo Paper with HP Vivera Inks

#	Description of view	Date
1	Tindley Temple, from Broad Street, looking northwest	3/16/2010
2	Tindley Temple, from Fitzwater Street, looking south	3/3/2010
3	Tindley Temple, original church building east elevation, looking northwest	4/7/2010
4	Tindley Temple rear (west) elevation, looking southeast from Rosewood Street	4/7/2010
5	Tindley Temple sanctuary, looking northeast from lower level	4/7/2010
6	Tindley Temple sanctuary, looking southwest from balcony level, with added sound booth at upper left on balcony	4/7/2010
7	Tindley Temple sanctuary, looking south from balcony level, showing M. P. Möller organ, with pulpit dais and opening for baptismal pool below	4/7/2010
8	Tindley Temple sanctuary, lower level, showing open stair to balcony near southeast corner of sanctuary, looking southeast	4/7/2010
9	Tindley Temple sanctuary, open stair between lower level and balcony, looking northeast	3/3/2010

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10	Tindley Temple sanctuary, east side of balcony, south doorway to enclosed stair tower on northeast corner of building, looking north	4/7/2010
11	Tindley Temple sanctuary, east side of balcony, south doorway to enclosed stair tower on northeast corner of building, looking north	4/7/2010
12	Tindley Temple sanctuary, lower level, showing entry vestibule in southwest corner installed as Rev. Charles A. Tindley's office	11/30/2009
13	Tindley Temple sanctuary, lower level, showing opening in south wall and baptismal pool, looking southwest	4/7/2010
14	Tindley Temple sanctuary, lower level, showing communion rail, looking northwest from southeast portion of room	4/7/2010
15	Tindley Temple sanctuary, lower level, showing 1960s partition at north end of lower level and display cases, looking west	4/7/2010
16	Tindley Temple sanctuary, lower level, floor detail	3/3/2010
17	Tindley Temple sanctuary, lower level, north portion, east wall, showing stained glass windows with figure of black Madonna at right	4/7/2010
18	Tindley Temple sanctuary, lower level, typical pew end detail	4/7/2010
19	Tindley Temple sanctuary, lower level, looking southeast toward entry vestibule at southeast corner, showing pew and column detail	4/7/2010
20	Tindley Temple lower level, showing chapel in eastern portion of hyphen, looking southwest	3/3/2010
21	Tindley Temple lower level, showing back stair in eastern portion of hyphen, looking southwest, with entry to eastern robing room at rear (right)	4/7/2010
22	Tindley Temple lower level, looking southeast from western robing room to stair to corridor behind baptismal pool	3/3/2010
23	Tindley Temple lower level, looking east from western robing room through corridor at the rear of baptismal pool, showing entry stairs to pool at left and eastern robing room at rear	3/3/2010
24	Tindley Temple lower level, western stair into baptismal pool, looking southwest from pulpit dais.	3/3/2010
25	Tindley Temple lower level, showing robing room changing areas detail	3/3/2010
26	Tindley Temple basement level, looking northeast toward kitchen	4/7/2010
27	Tindley Temple addition main stair and entrance, looking east from first floor level	3/3/2010
28	Tindley Temple addition, looking northwest from entry toward first floor corridor	4/7/2010
29	Tindley Temple addition, looking west in first floor corridor	3/3/2010
30	Tindley Temple addition, looking west in basement level community room	4/7/2010

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Tindley Temple United Methodist Church

Name of Property

Philadelphia, PA

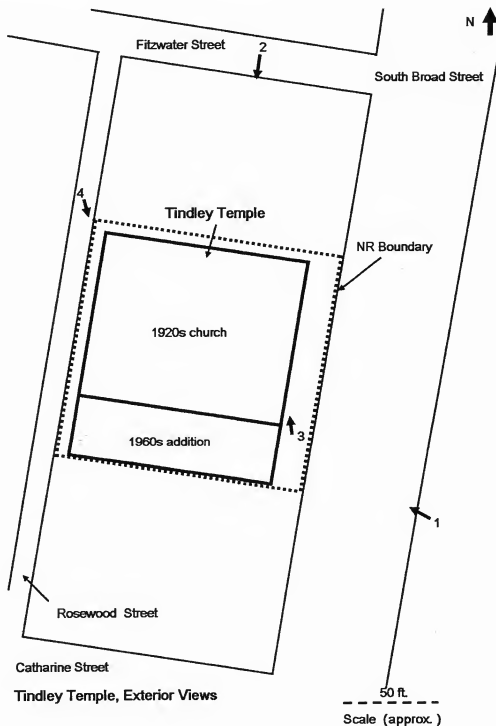
County and State

African American Churches of Philadelphia

Name of multiple listing (if applicable)

Section number Additional Information Page 1

Figure 1: Site Plan showing Exterior Photographs



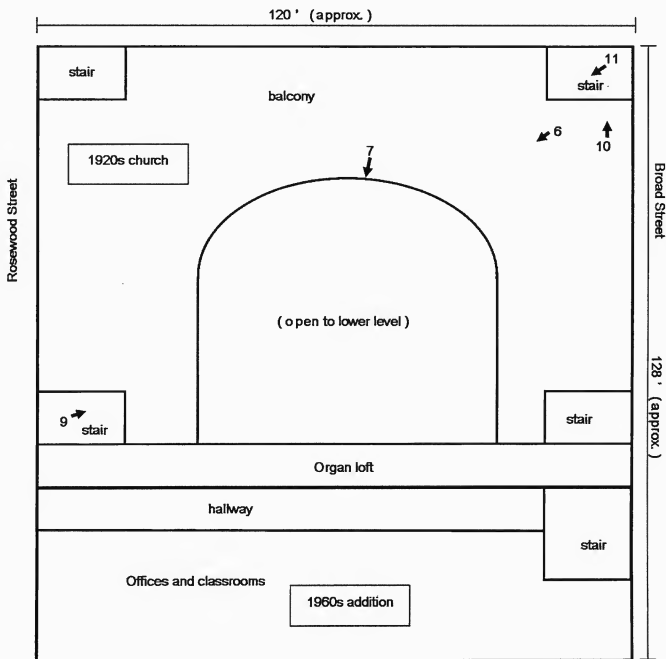
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Tindley Temple United Methodist Church
Name of Property
Philadelphia, PA
County and State
African American Churches of Philadelphia
Name of multiple listing (if applicable)

Section number Additional Information Page 2

Figure 2: Upper/Gallery Level showing Interior Photographs



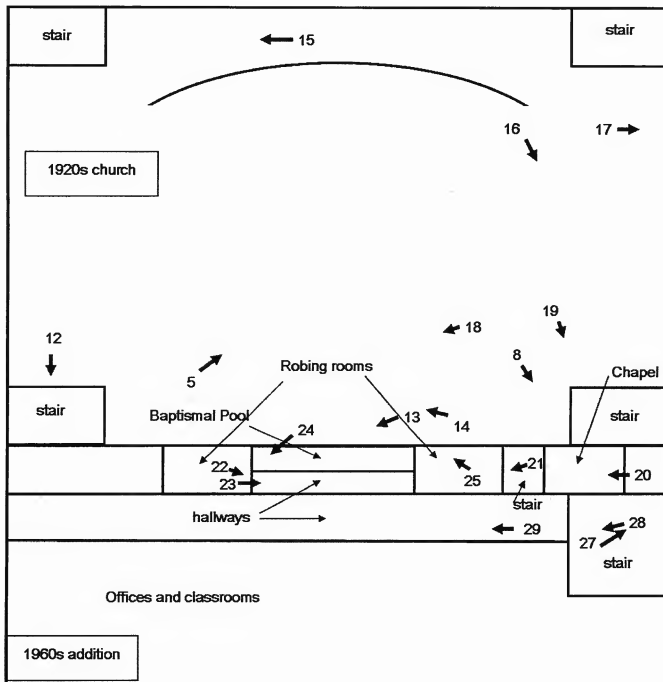
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Tindley Temple United Methodist Church
Name of Property
Philadelphia, PA
County and State
African American Churches of Philadelphia
Name of multiple listing (if applicable)

Section number Additional Information Page 3

Figure 3: Main/First Floor Level showing Interior Photographs



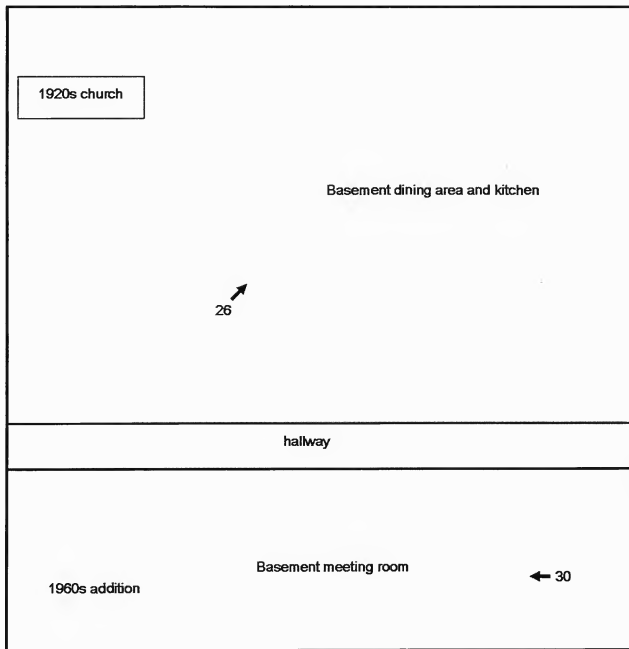
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Tindley Temple United Methodist Church
Name of Property
Philadelphia, PA
County and State
African American Churches of Philadelphia
Name of multiple listing (if applicable)

Section number Additional Information Page 4

Figure 4: Basement Level showing Interior Photographs



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Tindley Temple United Methodist Church

Name of Property

Philadelphia, PA

County and State

African American Churches of Philadelphia

Name of multiple listing (if applicable)

Section number Additional Information Page 5

Figure 5: Historic Photo showing the congregation seated during a Tindley-era service.
(undated, courtesy of Tindley Temple United Methodist Church)



H35652 Interior Tindley Temple Philadelphia Pa.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Tindley Temple United Methodist Church
Name of Property
Philadelphia, PA
County and State
African American Churches of Philadelphia
Name of multiple listing (if applicable)

Section number Additional Information Page 6

Figure 6: Portrait of Reverend Charles Albert Tindley. (undated, courtesy of Tindley Temple United Methodist Church)



**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 11000199

Date Listed: 4/15/2011

Property Name: Tindley Temple United Methodist Church

Multiple Name: African American Churches of Philadelphia 1787-1949 MPS

County: Philadelphia

State: PA

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Patrick Anderson
Signature of the Keeper

4/15/2011
Date of Action

Amended Items in Nomination:

At the time this building was listed in the National Register of Historic Places, the African American Churches of Philadelphia 1787-1949 MPS had not yet been accepted by the National Register. The nomination form for the Tindley Temple United Methodist Church establishes, independently of the MPS, that the building meets National Register Criterion B for its association with the life of the Reverend Charles Albert Tindley, an important leader in the early 20th century African American community in Philadelphia.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Tindley Temple United Methodist Church
NAME:

MULTIPLE African American Churches of Philadelphia 1787-1949 MPS
NAME:

STATE & COUNTY: PENNSYLVANIA, Philadelphia

DATE RECEIVED: 3/07/11 DATE OF PENDING LIST: 3/30/11
DATE OF 16TH DAY: 4/14/11 DATE OF 45TH DAY: 4/22/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000199

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: Y

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 4/15/2011 DATE

ABSTRACT/SUMMARY COMMENTS:

See attached S.L.R.

RECOM./CRITERIA Accept B

REVIEWER Patricia Anderson

DISCIPLINE Historian

TELEPHONE _____

DATE 4/15/2011

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



PA_Philadelphia_Tindley Temple_0001



PA_Philadelphia_Tindley Temple_0002



PA_Philadelphia_Tindley Temple_0003



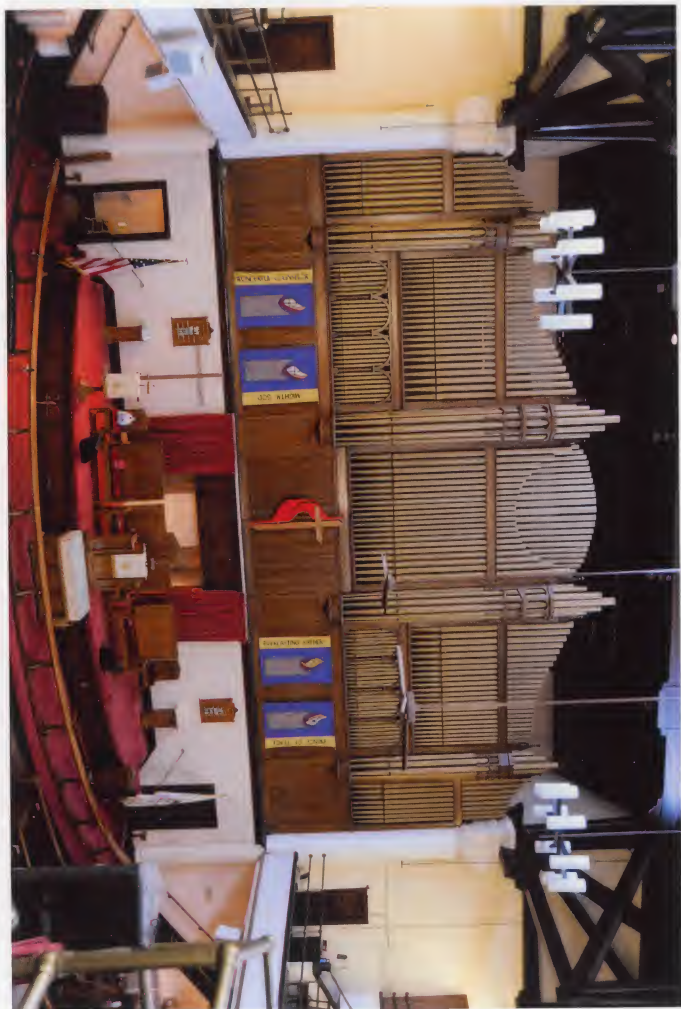
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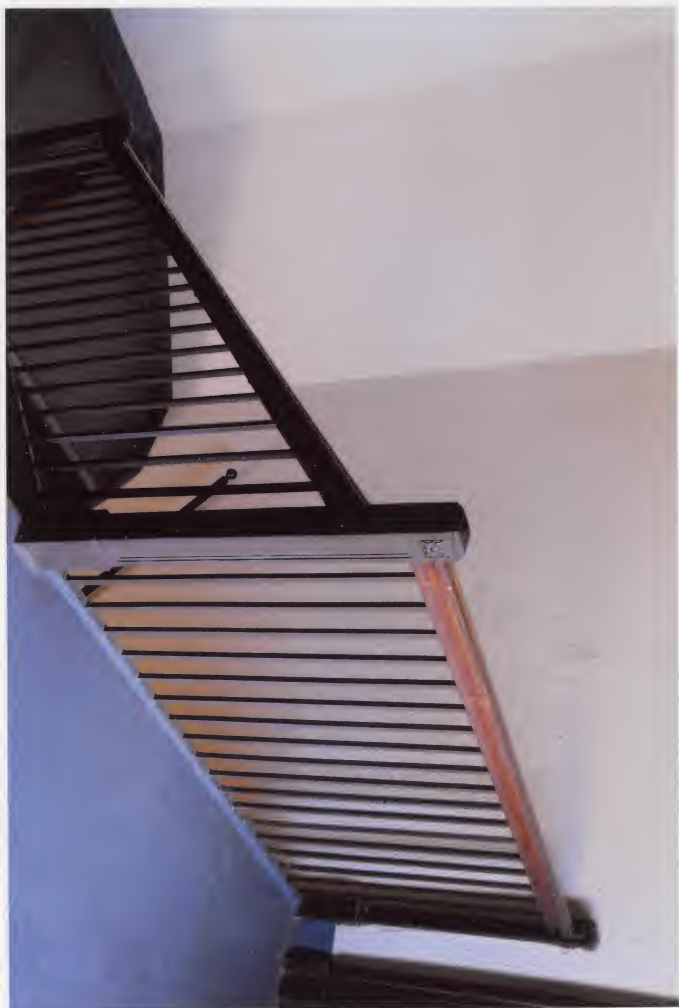
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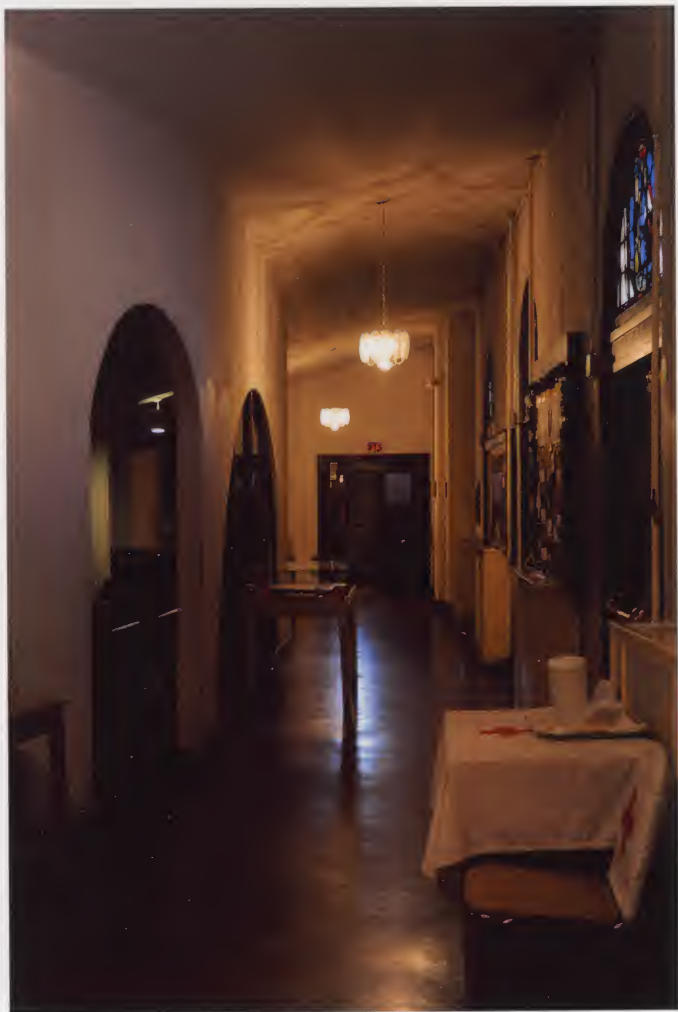
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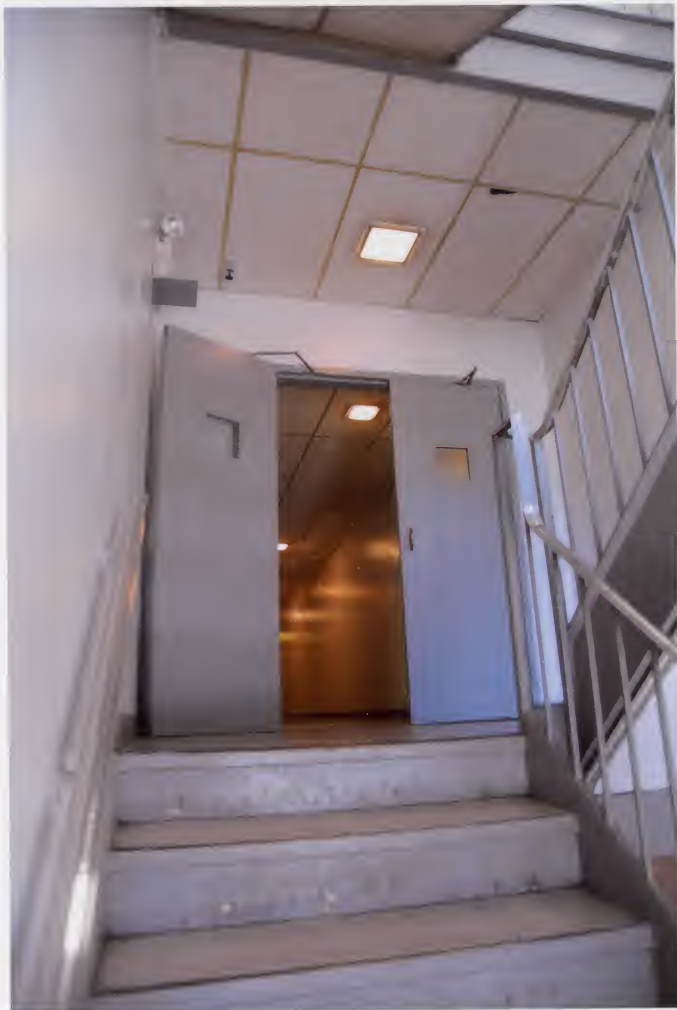
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PA_Philadelphia_Tindley Temple_0028



PA_Philadelphia_Tindley Temple_0029



PA_Philadelphia_Tindley Temple_0030



CITY OF PHILADELPHIA
CITY COUNCIL

OFFICE OF THE PRESIDENT

ANNA C. VERNA
PRESIDENT
Room 494 City Hall
Philadelphia, Pennsylvania 19107
(215) 686-3412-13
Fax No. (215) 563-3162

January 18, 2011

COUNCILWOMAN - 2nd DISTRICT

Carol Lee, National Register Coordinator
Pennsylvania Historical and Museum Commission
State Historic Preservation Office
400 North Street
Commonwealth Keystone Building, 2nd floor
Harrisburg, PA 17120-0093

RECEIVED

JAN 21 2011

**Bureau for
Historic Preservation**

**RE: Tindley Temple United Methodist Church
750-62 S. Broad Street, Philadelphia, PA 19146**

Dear Ms. Lee:

On February 1, 2011, the Pennsylvania Historical and Museum Commission will consider the nomination of Tindley Temple United Methodist Church, located at 750-62 S. Broad Street, Philadelphia, PA 19146, to the National Register of Historic Places. I am pleased to extend my wholehearted support of this nomination.


The Reverend Charles A. Tindley led the East Calvary congregation, one of the largest Methodist congregations in the United States. In the 1920's, this congregation of approximately 10,000 members commissioned the design and construction of this new church on South Broad Street. In 1927, the name of the congregation was changed to Tindley Temple, and the church was dedicated in 1928.

Tindley Temple is a monument to the religious and social achievements of the Reverend Charles A. Tindley. The church represents the transformation of the role of the African-American Church in Philadelphia from tending to the spiritual and personal needs of its congregations to advancing social and political programs as well to further serve the larger African-American community. The pulpit of the church was used by church leaders such as the Reverend Tindley as a forum for spiritual, social and political messages.

The Reverend Tindley is also renowned for his composition of gospel music which is part of the African-American tradition and is linked to African roots. Many scholars on the history of gospel music document the importance of the Reverend Tindley as not only a good composer but also a unique and extraordinary story-teller.

The Tindley Temple is deserving of national recognition because of its association with the Reverend Charles A. Tindley and its historical significance in relation to the expansion of the mission of the African-American Church in the United States.

I appreciate your consideration of this nomination and encourage the Commission to render a favorable recommendation for the placement of the Tindley Temple on the National Register of Historic Places.



Sincerely,
Anna C. Verna

cc. Sam Sherman, Jr. Chairperson,
Philadelphia Historical Commission and
Members of the Philadelphia Historical Commission



CITY OF PHILADELPHIA

PHILADELPHIA HISTORICAL COMMISSION

Room 576, City Hall
Philadelphia, Pennsylvania 19107
Tel: 215.686.7600
Fax: 215.686.7674

Sam Sherman, Jr.
Chair

Jonathan E. Farnham, Ph.D.
Executive Director

24 January 2011

Andrea L. McDonald
Bureau for Historic Preservation
Pennsylvania Historical & Museum Commission
400 North Street, 2nd Floor
Harrisburg, PA 17120-0093

Re: Tindley Temple United Methodist Church, 750-62 S. Broad Street, Philadelphia

Dear Ms. McDonald:

In response to your request and on behalf of the City of Philadelphia, the Philadelphia Historical Commission would like to comment on the nomination of Tindley Temple United Methodist Church, 750-62 S. Broad Street in Philadelphia, to the National Register of Historic Places. The Historical Commission represents the City of Philadelphia in Certified Local Government matters.

At its monthly public meeting on 14 January 2011, the Historical Commission reviewed and discussed the nomination and accepted public testimony. The Historical Commission concurred that the church is significant for its association with the Reverend Charles Albert Tindley, an important figure in African-American religious history and gospel music, and therefore satisfies Criterion B for its association with a person of significance in our past. It likewise concurred that the church fits appropriately within the context defined in the Multiple Property Documentation Form on the changing role of African-American churches in Philadelphia 1916-1929, which was included with the nomination. The Historical Commission notes that it designated Tindley Temple as historic and listed it on the Philadelphia Register of Historic Places for its association with the Reverend Tindley and also for the building's architectural significance on 7 July 2008. The Historical Commission voted unanimously to recommend to the Pennsylvania Historic Preservation Board that Tindley Temple at 750-62 S. Broad Street in Philadelphia should be listed on the National Register of Historic Places as stipulated in the nomination.

Thank you for the opportunity to comment.

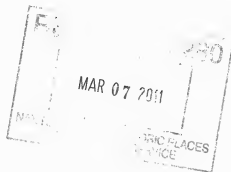
Yours truly,

A handwritten signature in dark ink, appearing to read "Jon Farnham".

Jonathan E. Farnham, Ph.D.
Executive Director



Pennsylvania
Historical & Museum
Commission



February 25, 2011

Carol Shull, Acting Keeper
National Register of Historic Places
U.S. Department of Interior
National Park Service
National Register of Historic Places
1201 "I" (Eye) Street, NW, 8th floor
Washington D.C. 20005

Re: NR nomination forms

Dear Ms Shull:

The following nomination forms are being submitted for your review:

McCook Estate, Allegheny County
Wilpen Hall, Allegheny County
Quakertown Historic District, Bucks County
Robb Farm, Huntingdon County
Alden Villa, Lebanon County
Tindley Temple, Philadelphia County
with associated MPDF *African American Churches of Philadelphia*
Marian Anderson House, Philadelphia County

The proposed action is listing in the National Register.
Please note that no comments were received from the Pittsburgh CLG for the McCook Estate.

If you have any questions regarding the nominations please contact Carol Lee at 717-783-9918.

Sincerely,

Andrea L. MacDonald, Chief
Division of Preservation Services

Enclosures

ALM/cl

Historic Preservation Services
Commonwealth Keystone Building
400 North Street
Harrisburg, PA 17120-0093
www.phmc.state.pa.us
The Commonwealth's Official History Agency